

# 從《春之祭》與《展覽會之畫》之改編 談國樂團的特性

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圖 / 王辰威、新加坡華樂團、Steffen Oliver RIESE、Angie KREMER、Ayane SATO

對於我為國樂團移植<sup>1</sup>《春之祭》，業界人士反應兩極：「哇，好期待！」或「天啊，為什麼？」

「西曲中奏」早已不足為奇，彭修文大師在 1980 年代就移植了多首西樂作品。但是，《春之祭》這部顛覆古典的樂曲，複雜度可遠遠超出多數以往的移植曲目。原著首演時引起的騷亂令人心有餘「祭」，而 110 年後的今天，國樂版是否會再掀波瀾？



《展覽會之畫》：2022 年 8 月 20 日黃佳俊指揮新加坡華樂團（照片由新加坡華樂團提供）



新加坡華樂團李浚誠演奏倍大笛；譚曼曼演奏二胡。（照片由新加坡華樂團提供）

## 「祭」特別，又適合

雖然我畢業於維也納，主修西樂作曲，但一向來對移植交響樂作品持謹慎態度，因為這麼做通常吃力不討好。唯有《春之祭》是我自 2009 年就立志要移植給國樂團的。2018 年，臺北市立國樂團時任團長鄭立彬老師問我是否有興趣做《春之祭》，可說是神奇的緣分，因為鄭老師也謹慎看待移植作品，但與我一致認為：「這首太特別了！」

《春之祭》除了作曲技法特別，更可說是特別適合國樂團。西樂注重「共性」，國樂注重「個性」，是中西樂發展及審美觀上的一大差別。這使得國樂團繽紛的音色在多數的移植作品中成為累贅，無論多麼努力地掩蓋都嫌太突出。《春之祭》是少數注重「個性」的交響樂作品，能給國樂團提供發揮強項的機會。

史特拉汶斯基在《春之祭》中盡量發掘奇異、不尋常的音色。他採用了多種特殊的管樂器，如高音單簧管、中音長笛、低音小號等，並常用獨奏片段、特殊演奏技法和極端音區。作品突顯富有個性的音色，正好給國樂器提供用武之地。國樂團豐富的音色還可配上少數民族樂器及地方特色樂器。遵循史特拉汶斯基的創作理念，我也在編制中相應加入了非常規樂器，包括巴烏、葫蘆絲、大胡、椰胡等。

樂曲的色彩性和聲相比於功能性和聲<sup>2</sup>，更少地受音色所影響。若用音色鮮明的樂器奏功能性和聲，可能即使音都準了還是聽起來不完全和諧，但這對於色彩性和聲就不一定造成干擾，因為音色及和聲可協力為音樂增添色彩。何況，《春之祭》經常突出不協和的複和弦，這就更不一定需要音色統一。

<sup>1</sup> 在改編樂曲中，「移植」一般忠於原著，而「編曲」則可有很大的發揮餘地，可改寫和聲、結構、風格等。

<sup>2</sup> 「功能」指主和弦、屬和弦等。

《春之祭》充滿民俗氣息<sup>3</sup>的旋律很多運用如同國樂的五聲音階，並包含疊、打、顫、花等裝飾音，與國樂具有異曲同工之處。樂曲的很多段落由不同的層次重疊構成，正適用於國樂團的異質音色表現。

綜上所述，國樂團難以複製交響樂團一般所追求的統一、協和的音響。但《春之祭》卻非一般，它強調個性豐富的音色及和聲色彩，也突出多層面的織體。有些旋律特徵又碰巧與國樂有相通之處。這些因素讓國樂團有機會展示其獨特而多元的音色，並以新穎的方式呈現《春之祭》。

## 「祭」往開來

將交響樂作品移植到國樂團，肯定不是追求超越原著。既然如此，移植作品的藝術及實用價值又何在？我認為移植作品有以下意義：

1. 帶給聽眾多樣化的曲目，尤其可藉助經典名曲引起西樂愛好者對國樂團與國樂器的興趣。
2. 演奏者可體驗不同的曲風，並演奏心儀的非國樂作品。
3. 被移植的作品可用於跨文化交流項目（比如，爲了邀請小提琴家參演而移植一首小提琴協奏曲）。
4. 藉鑒西方的演奏及合奏法，並應用於實踐。
5. 學習西方的和聲、對位、曲式、配器等作曲技法，並探究其利用於國樂寫作的潛力。

上述最後一點對我最重要。移植《春之祭》讓我藉機剖析其特殊作曲技法和配器法，並學習作曲家的巧思妙想。《春之祭》在音高、節奏和配器的組織上邏輯明確，設計仔細，每個音都歸屬於更宏觀的策劃，衝突的和聲也絕不是隨機形成的。

《春之祭》也令我反思國樂創作及配器。比如，國樂團在發展「交響」的過程中往往壓制了樂器的特色。但《春之祭》也許提醒我們：「交響」不一定純粹追求「和」，也可追求「和而不同」。

《春之祭》很多大合奏的段落都設計如千層糕，各個層面（如相同的音樂素材或樂器組合）都擁有自己的特色，但合起來卻互相襯托，形成一個整體。樂曲也通過很多獨奏及小合奏片段展示個別樂器的音色。色彩性、甚至不協和的和聲語彙也值得參考，這些可能比大小調三和弦更適於國樂團的音色。另外，樂曲闡述原始社會的祭祀，使得尖銳、唐突的音響顯得名正言順。

原著有極端異質，也有極端同質的段落，經常讓同一種樂器分多個聲部，如中提琴的六重奏。這種做法在國樂作品中非常罕見，但值得借鑒。比如，「SATB」<sup>4</sup>四聲部和聲可能分配給柳琴 / 揚琴、琵琶、中阮、大阮，但是這些樂器的音色和演奏法不同，難以融爲一體。若要達到音色統一的四聲部和聲，可將中阮分爲三部，再加大阮。

最後，通過《春之祭》的移植、彩排和演出，可全面地研究國樂團的性能，評估其至今 70 餘年的發展，並思考接下來何去何從。

<sup>3</sup> 曲中至少五段旋律可追溯到 Antoni Juskiewicz 的 1785 首立陶宛民間曲調集 (Melodje Ludowe Litewskie)。

<sup>4</sup> 「SATB」指 soprano (高音)、alto (中音)、tenor (次中音)、bass (低音)。



新加坡華樂團巫崇璋演奏鐘音板。(Steffen Oliver RIESE 攝)

## 翻譯的設「祭」

移植樂曲如翻譯文章，最接近的樂器或詞彙不一定就是最佳選擇。樂曲的效果與意境是首要的。比如開頭的巴松管獨奏，採用極高音區就是爲了突出一種稀奇、異乎尋常的音色，因此國樂版也一定得在音色上帶來驚喜。作曲家研究了俄羅斯的民間文化，想像一個原始部落吹 dudka (豎笛) 的場景。沿此思路，最能喚起上古時期的國樂器，就是塤。這七千年的古樂器音色奇特，音域也剛好適合，完全能跟巴松管媲美。

在選擇樂器上，「音色明顯度」是個重要考量。比如，嗩吶即使小聲吹也會引人注意，其音色明顯度超過笛子，而笛子的音色明顯度又超過笙。因此，強奏的銅管可譯爲嗩吶，但弱奏的銅管則譯爲笙更恰當。音色明顯度也應符合樂曲的主次關係，比如笙能爲嗩吶伴奏，但嗩吶難以爲笙伴奏。

有時，選擇截然不同的樂器可勝於相同的樂器。比如，一個長號獨奏若交給中音嗩吶，將對嗩吶造成不利的比較，但若用三弦或中胡，效果不像長號也理所當然，反而可增添新意。

配器也要考慮樂曲所需的音色相似度或對比度。交響樂團的提琴組音色很接近，是同質的，而國樂的弓弦組卻有顯著的音色差別。因此，我可能把木管組的合奏移植給胡琴，或把提琴組的合奏移植給高、中、低音笙。

彈撥組是國樂團的特色，在交響樂移植作品中需特意發揮。除了彈原曲的點狀音和提琴撥奏音，彈撥樂器也可用滾奏表達線狀的旋律。揚琴可用反竹晶瑩剔透的音色仿效提琴的泛音。



黃佳俊，日本愛樂樂團首席指揮、德勒斯登愛樂樂團駐團藝術家。(Angie KREMER 攝)

以上審美性的抉擇可比喻為「建築設計」，而技術上的考量就如「土木工程」。每個樂器的聲部必須符合樂器的性能，盡量保證順手的指法，避免無謂的難度。比如，原著的管樂聲部有很多快速的半音階對任何國樂管樂器都非常棘手，這些我多數都編給胡琴。配器不只是一要考慮樂器，更要為演奏樂器的人著想，才能讓演奏者處於最佳狀態表達音樂的內涵。

可喜的是，國樂器演奏移植樂曲也有些優勢，比如笙能同時吹多音，兼顧多個西洋管樂器的聲部，而彈撥樂器的音量可遠超小提琴的撥奏。

綜上所述，移植作品需要剖析原著，再將各個元素按照國樂團的特徵重新組合。我希望國樂版的《春之祭》能在審美和技術方面帶來驚喜，以新穎的方式呈現這部經典名著，也起的拋磚引玉的作用，激發對國樂配器法更深入的思考。

## 展覽會之樂器

《展覽會之畫》原著是雙鋼琴曲，這套充滿想像力的性格小品在配器<sup>5</sup>上可發揮無限創意，光交響樂團的版本就幾十個，而彭修文大師也於 1983 年編了國樂團版本。

2022 年，黃佳俊指揮將《展覽會之畫》配為 5 位獨奏（笛子、揚琴、琵琶、胡琴、打擊）與交響樂團的「大協奏曲」，並在他作為紐倫堡交響樂團首席指揮的最後一場音樂會上指揮首演。獨奏由 5 位新加坡華樂團的演奏家擔任，露天音樂會現場觀眾有 7 萬 5 千多人。

<sup>5</sup>「配器」這裡指將原本寫給少數樂器的作品（如鋼琴曲）擴張為大樂隊的編制。

與此同時，他也受新加坡華樂團委託，編寫同 5 位獨奏與國樂團的版本，在紐倫堡的兩週後於新加坡指揮首演。來臨的音樂會將呈現此版本。

《展覽會之畫》是黃佳俊熟知、熟記的作品。他與倫敦愛樂樂團、利物浦皇家愛樂樂團、日本愛樂交響樂團、西雅圖交響樂團等經常指揮廣泛流傳的拉威爾版本。在採訪中，黃佳俊表示：「我希望通過《展覽會之畫》同西方觀眾分享國樂團的精華，因此配器過程中最重要的考慮是，假如沒有資源的限制，我能如何將每個樂章發揮得淋漓盡致？身為指揮，我經常得在實際考量與藝術理想之間取得平衡。音樂廳的大小或樂團的預算往往會限制曲目的選擇。聽到大胡在鐘音板和鐵鏈的伴奏下演奏《牛車》令我非常感動。這勾畫出一個疲憊的老牛拉著車，奉獻工業革命的情景。雖然此樂章需要多種特殊樂器，我認為這些附加安排都是值得的，因為這使樂曲盡可能地接近穆索斯基的意圖。」

雖然黃佳俊從小生長在西樂環境，他並沒有試圖將國樂器套入西方的模式，而是探索國樂器的特色。比如，加鍵嗩吶雖然演奏半音比較精準，但他仍然盡量發揮傳統嗩吶的風味。

「展覽會之樂器」包括雲鑼（漫步）、倍大笛（古堡）、新疆手鼓（里莫日的市集）及銅磬（與死者用古老的語言對話）。特殊的演奏技法包括滑音（胡琴）、滑揉（胡琴）、哼唱、鳥叫聲（笛）和公雞叫聲（嗩吶）。

有些章節的配器會出乎預料。如《墓窟》以花盆鼓的滾奏與琵琶激烈的掃弦開始，喚起琵琶武曲的氛圍；《女巫的小屋》中，簫颼颼的氣流聲彷彿武俠片的音效。

## 好事成雙

黃佳俊首次指揮臺北市立國樂團，與首席指揮張宇安一致認為《展覽會之畫》與《春之祭》是絕佳配對，北市國委託《春之祭》的計畫因此落實。「感謝北市國對我的信任，也預祝 5 月 26 日的音樂會奏出傲人的成『祭』！」

# Showcasing the Chinese Orchestra's Uniqueness through *The Rite of Spring* and *Pictures at an Exhibition*

**Text** / WANG Chenwei (Composer-in-Residence, Singapore Chinese Orchestra)

**Image** / WANG Chenwei, Singapore Chinese Orchestra, Steffen Oliver RIESE, Angie KREMER, Ayane SATO

Upon hearing that I am transcribing<sup>1</sup> *The Rite of Spring* for Chinese orchestra, musicians' reactions are either "wow, looking forward!" or "my goodness, but why?"

Transcribing Western pieces for the Chinese orchestra is nothing new. Already in the 1980s, the pioneering composer and orchestrator PENG Xiuwen transcribed many Western classical compositions. However, *The Rite* is a revolutionary work far more complex than most other transcriptions. One hundred and ten years after its riotous premiere, will the Chinese orchestra version be a *Mas-sacre du Printemps*?<sup>2</sup>



Maestro Wong conducting *Pictures at an Exhibition* with Singapore Chinese Orchestra soloists and the Nuremberg Symphony Orchestra, 2022. 8. 6  
(Photo by Steffen Oliver RIESE)

<sup>1</sup> In arranging musical works, "transcriptions" are usually faithful to the original work, while "arrangements" can have a large degree of freedom in rewriting the harmony, structure and style etc.

<sup>2</sup> *Le Sacre du Printemps* is the piece's French title.

## An especially suitable re-"rite"

Although I graduated from Vienna, majoring in Western music composition, I have always been cautious about transcribing symphonic works for the Chinese orchestra, as these often turn out to be arduous but thankless. The only exception is *The Rite*, which I have aspired to transcribe since 2009. As luck would have it, the then General Director of TCO, Maestro CHENG Li-Pin, asked me in 2018 whether I was interested in doing *The Rite*. CHENG was likewise cautious about transcriptions of Western compositions, but we shared the same opinion – this piece is special indeed!

*The Rite* is special not only for its compositional techniques but also for its suitability for the Chinese orchestra. Western music favours cohesion, while Chinese music favours individuality, reflecting a significant difference in the aesthetics and development of the two musical cultures. This causes the vibrant timbres of the Chinese orchestra to become a burden when performing most transcriptions. No matter how strongly the instruments are subdued, they still stand out too much. *The Rite* is special because it is one of the few symphonic compositions with a strong focus on individuality, allowing the Chinese orchestra to showcase its strengths.

STRAVINSKY strove to elicit unique and unfamiliar timbres in *The Rite*. He employed less common wind instruments like the piccolo clarinet, alto flute and bass trumpet, frequently indicating solos, special playing techniques and extreme registers. The prominence given to characterful timbres makes this piece befitting of Chinese instruments' striking timbres. The rich palette of the regular Chinese orchestra can be further supplemented by instruments of minority ethnicities and regional folk traditions. My instrumentation includes the Bawu, Hulusi, Dahu, Yehu and other additions in the spirit of how Stravinsky incorporated non-standard instruments. The colouristic harmonies in *The Rite* are less affected by the timbre of their constituent notes than functional harmonies<sup>3</sup>. If functional harmonies are played on instruments with vibrant timbres, they might not sound entirely cohesive, even if the intonation is correct. However, this might not be disturbing to colouristic harmonies as both timbre and harmony could contribute towards the overall colour. Moreover, *The Rite* frequently exploits dissonant polychords that have less need for timbral unity.

The folkloristic melodies<sup>4</sup> in *The Rite* often use pentatonic scales similar to the Chinese. They also bear ornaments like *dié* (upper grace notes), *dǎ* (lower grace notes), *chàn* (trills) and *huā* (flutter tongue) used in traditional Chinese repertoire. The piece's textures are often formed by superpositioning contrasting layers, which can be aptly portrayed by the Chinese orchestra's heterogeneous timbral colours.

In summary, the unified, consonant sonorities normally expected of classical symphonic compositions are difficult to replicate with the Chinese orchestra. However, *The Rite* goes beyond the norm, emphasising characterful timbral and harmonic colours and multifaceted textures. In addition, some melodic features share coincidental similarities with Chinese music. These enable the Chinese orchestra to exhibit its unique and diverse timbres and render *The Rite* in a novel way.

<sup>3</sup> "Function" refers to the tonic, dominant etc.

<sup>4</sup> At least five melodies in *The Rite* can be traced to Antoni Juskiewicz's *Melodje Ludowe Litewskie*, an anthology of 1785 Lithuanian folk melodies.

## What springs to mind

Any transcription for the Chinese orchestra is undoubtedly not aimed at surpassing the original symphonic work. What, then, is the artistic and practical value of transcriptions? I suggest the following:

1. Presenting a wider variety of repertoire to the audience. In particular, well-known classics can promote interest in Chinese instruments and the Chinese orchestra among Western classical music lovers.
2. Performers can experience different musical styles and perform non-Chinese works that they admire.
3. The transcribed work might serve as a vehicle for cross-cultural collaborations (e.g., a guest violinist performing a transcribed violin concerto with a Chinese orchestra).
4. Learning from western playing techniques and ensemble musicianship in a practical setting.
5. Learning from western compositional techniques like harmony, counterpoint, form and orchestration and examining their potential applications in Chinese orchestra scoring.

The last point is the most important for me. Transcribing *The Rite* has given me the opportunity to dissect its extraordinary composition and orchestration techniques and learn from Stravinsky's ingenuity. The pitches, rhythms and orchestration in *The Rite* are logically and meticulously designed. Every note belongs to a more macro-level plan. Even dissonances are not arbitrary.

*The Rite* has also led me to reflect on composition and orchestration for the Chinese orchestra. For instance, the Chinese orchestra's quest to be "symphonic" often causes the instruments' characters to be suppressed. However, *The Rite* could remind us that being "symphonic" is not confined to the pursuit of "unity" but can also mean "unity in diversity".

Many tutti segments in *The Rite* are designed like a layer cake. Each layer (comprising similar musical materials or instrumental groups) has its individual character, yet they complement each other and combine into a coherent whole. The piece also highlights individual instruments' timbres through various solos and chamber ensemble segments. *The Rite*'s colouristic – or even dissonant – harmonic language serves as a good reference too, as these could potentially suit the Chinese orchestra's timbres better than major and minor triads. As the piece portrays a primitive ritual, shrill and brusque sonorities are thus justified.

The original work features both extreme heterogeneity and homogeneity. It often divides the same instrument into multiple parts, such as a viola sextet. Such usages of divisi are rare in Chinese orchestra works, but they could be helpful. For example, a four-part "SATB"<sup>5</sup> passage might typically be assigned to the Liuqin/Yangqin, Pipa, Zhongruan and Daruan. However, these instruments would not blend as they have different timbres and playing techniques. To achieve unified four-part harmony, the Zhongruan could be divided into three parts with the bass on Daruan.

Lastly, the transcription, rehearsal and performance of *The Rite* offer a comprehensive study of the Chinese orchestra's capabilities, an evaluation of its seven decades of development and thoughts on what future directions might be.

<sup>5</sup> "SATB" refers to soprano, alto, tenor and bass.

## Choosing the "rite" translation

Transcribing a piece is like translating an essay – the closest instrument or word may not be the best choice. More importantly, the effect and mood should be conveyed. For example, the opening bassoon solo plays in its top register to bring out a peculiar and uncommon timbre. The Chinese orchestral version must likewise present a surprising timbre. Stravinsky researched Russian folk culture and envisioned a primitive tribe playing the dudka (duct flute). Along this line of thought, the Chinese instrument that best evokes ancient scenes of human activity would be the Xun. This seven-thousand-year-old vessel flute has a unique timbre, and its range fits the melody, making it a worthy counterpart to the bassoon.

Timbral salience is an essential consideration in choosing instruments. For instance, the Suona attracts attention to itself even when playing softly. It is more salient than the Dizi, which is more salient than the Sheng. Therefore, *forte* brass could be transcribed for the Suona, while *piano* brass would be more suited for the Sheng. The instruments' relative timbral salience should also correspond to their roles – the Sheng can play accompaniment to the Suona, but the reverse would be ineffective. Sometimes, a contrasting instrument could be a better choice than a similar one. For example, transcribing a trombone solo for the Zhongyin Suona would create an unfavourable comparison for the latter. However, if the Sanxian or Zhonghu were used instead, no similarity to the trombone would be expected, and a more interesting effect could be created.

The orchestration must also consider the amount of timbral similarity or contrast required. The western bowed strings family is homogeneous with very similar timbres, but the Chinese orchestra's counterpart comprises noticeably different timbres. Therefore, I might transcribe Western woodwind parts for Huqin or Western string parts for the Sheng family.

The plucked strings group is a distinctive feature of the Chinese orchestra, which needs particular attention in transcriptions of symphonic works. Besides playing punctuated notes of the original work, plucked string instruments can also play sustained melodies using tremolo. Furthermore, the Yangqin could simulate violin harmonics by striking with the reverse side of the mallet to create a silvery sound.

If the aesthetic decisions outlined thus far are analogous to architectural design, then technical considerations could be compared to civil engineering. Each instrument's part must be idiomatic to the instrument's capabilities, and convenient fingerings should be favoured. Any unnecessary difficulty should be avoided. For example, the numerous rapid woodwind chromatic scales are thorny for any Chinese wind instrument, and I have mostly transcribed these for Huqin. Rather than scoring for instruments, I always bear in mind that the instruments are played by humans. Optimising the score can help the musicians to express the music to the fullest.

Fortunately, Chinese instruments also have some handy advantages in playing transcriptions. The Sheng can play chords, enabling one player to cover multiple woodwind parts. The plucked string instruments can play much louder than violin *pizzicati*.

In conclusion, transcribing entails analysing the original thoroughly and reassembling each constituent according to the characteristics of the Chinese orchestra. I hope that my transcription of *The Rite of Spring* will present an aesthetically and technically interesting rendition of this classic masterpiece and provoke deeper thought into orchestration for the Chinese orchestra.

## Instruments at an Exhibition

Originally composed for two pianos, *Pictures at an Exhibition* is a suite of imaginative character pieces. Its unlimited potential for creative orchestration is evident from dozens of versions for symphony orchestra and Maestro Peng Xiuwen's Chinese orchestra version (1983).

In 2022, Maestro Kahchun WONG orchestrated *Pictures at an Exhibition* into a sinfonia concertante for five Chinese instrumental soloists (Dizi, Yangqin, Pipa, Huqin, percussion) and symphony orchestra. He premiered this at his final concert as Chief Conductor of the Nuremberg Symphony Orchestra with soloists from the Singapore Chinese orchestra to a live audience of over 75,000 at the *Klassik Open Air*.

Simultaneously, he worked on another version for the same soloists and Chinese orchestra as a commission by the Singapore Chinese Orchestra and premiered it in Singapore just two weeks after Nuremberg. The upcoming concert features this version.



Maestro Kahchun WONG, Chief Conductor of the Japan Philharmonic Orchestra and Fokus-Artist (Artist-in-residence) of the Dresden Philharmonic Orchestra. (Photo by Ayane SATO)

*Pictures* is a work that WONG knows intricately and by heart. He often conducts the popular Ravel version with orchestras such as the London Philharmonic, Royal Liverpool Philharmonic, and Seattle Symphony. In our interview, WONG said, "I approached *Pictures at an Exhibition* with the intention to share the very best of the Chinese orchestra with Western audiences. Thus, the most important part of the orchestration process was how the character of each movement could be absolutely brought to life – if there were no resource limits. As a conductor, I always have to balance practical constraints with artistic goals. The hall's size or the orchestra's budget often limits the choice of repertoire.

I am really moved to hear *Bydlo* on the Dahu accompanied by bell plates and chains, depicting a tired old ox dragging a cart and serving the industrial revolution. Although many special instruments are required, I believe that the extra logistics are worthwhile, as they bring the piece as close as possible to MUSSORGSKY's intention."

Although WONG grew up in a Western music environment, he does not try to fit Chinese instruments into a Western mould but rather explores the character of Chinese instruments. For example, he tries to highlight the flavours of the traditional Suona, even though the keyed Suona plays chromatic notes more precisely.

The musical instruments exhibited include the Yunluo (*Promenade*), Beidadi (*Il Vecchio Castello*), Xinjiang drum (*Limoges*) and singing bowl (*Con mortuis in lingua mortua*). Special playing techniques include slides (Huqin), sliding vibratos (Huqin), vocal humming, bird chirps (Dizi) and rooster crows (Suona).

Some sections' orchestration can be quite unexpected. *Catacombae* begins with a roll on the Chinese bass drum and intense tremolos across the Pipa's four strings, evoking the atmosphere of martial pieces in the traditional Pipa repertoire. In *Baba Yaga*, the wooshing air noises of the Xiao allude to the sound effects of kung fu films.

## Good things come in pairs

For his debut with the TCO, WONG concurred with TCO Principal Conductor CHANG Yu-An that *Pictures at an Exhibition* and *The Rite of Spring* made a perfect match, and thus, TCO's commission of my transcription came to fruition. I sincerely thank TCO for their trust, and may the May 26 concert work out all "rite"!



WANG Chenwei used special musical instruments like the Xun (above left), Hulusi (above right), Yehu (below left) and Dahu (below right) in *The Rite of Spring*. (Photos by WANG Chenwei)